HOW TO SI[NG]
PLAIN CHA[NT]

HOW TO SING
PLAIN CHANT

by

Fr. JAMES HARRISON, O.P.

*Chiefly for the use of
Dominican Choirs*

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ERRATA

Page 10. The final note of the *Scandicus Subtripunctis* should be a *diamond* note.

Page 12. ACCIDENTALS. The sign of the *natural* should have been included:
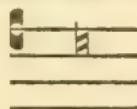
Page 40. The last note on the third (last) line of the chant should be *LA* and not *FA*, i.e.
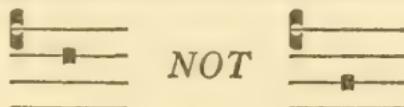
 NOT

PLAIN CHANT

PREFACE

THIS is not a treatise on Plain Chant, but a compilation of practical definitions and rules which, if rightly understood and faithfully followed, will enable a choir to render well the beautiful melodies of the ancient chant of the Church.

But, however well the theory of the chant and the rules of its interpretation may be known, it will not be possible for any choir to obtain really good results, unless there be held regular and fairly frequent practices. And if it be felt that all these rules and practices are too much of a burden and an ever recurring impediment to the freedom of devotion, let it be well borne in mind that the Divine Office is primarily a *public act of Divine Worship*, and that consequently private devotion, though by no means a negligible matter, should nevertheless be subordinated to whatsoever the perfect performance of the public act may demand. In point of

fact this should not be found too exacting.

In this collection of rules and definitions there is nothing, it is hoped, which is contrary to the *Regulae Cantus* to be found in our Dominican *Processionarium.* (1913 ed.)

The author takes this opportunity of expressing his gratitude to Father Clement Donovan, O.P., of the United States Province, for his great kindness in giving much valuable help and for revising the manuscript.

<div style="text-align:center">

Fr. James Harrison, O.P.

Hawkesyard Priory,

Rugeley.

</div>

7 *Nov.* 1919.

CHAPTER I.

NOTATION

STAVE: The Stave consists of four lines
which include three spaces; and upon
these lines or within these spaces are
placed the notes, *e.g.*,
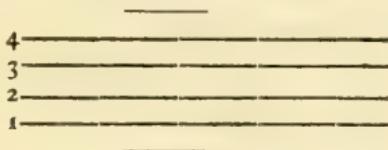
Occasionally the Stave is enlarged by an
extra small line either above it or below
it; and upon, above, or below these small
lines notes may also be placed.

NOTES are the signs of musical sounds.
They signify the relative height or
depth of the sound according to their
relative highness or lowness upon the
Stave.   The Notes, in their relation to
one another according to sound or tone,
are seven in kind, namely:—

DO (or UT), RE, MI, FA, SOL, LA, SI.

DO is the lowest in pitch, and the rest ascend either by tones or by half-tones (semi-tones), until Do is repeated, *i.e.* the same tone but, as it is called, an *octave* higher.

SEMITONES: The Semitones occur between MI and FA, and between SI and the repeated DO.

DO CLEF
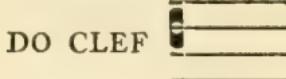
The Clef called DO, placed usually at the beginning of the Stave, signifies that all notes on the line which it embraces are DO. This being known, the other notes on the Stave are easily found either by ascending or by descending.

FA CLEF
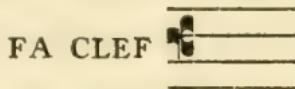
Similarly, the Clef called FA, signifies that all notes on its line are FA.

TYPES OF SINGLE NOTES

1 . PUNCTUM, or SQUARE NOTE:
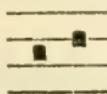
2 . DIAMOND NOTE:
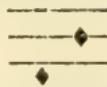
3 . VIRGA, or TAILED NOTE:

4 . QUILISMA, a zig-zag note
   between two ordinary notes:

5 . ORISCUS, an extra note doubling
   the final note of a group:

TYPES OF NEUMS OR GROUPS

1. *Groups of Two Notes*

PODATUS or PES, the lower note
   of which is sung first:

8
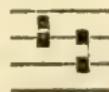
2. CLIVIS, the top note of which is
   sung first:

3. EPIPHONUS, or LIQUESCENT
   PODATUS:
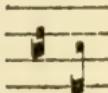
4. CEPHALICUS, or LIQUESCENT CLIVIS

5. * DISTROPHA, or BISTROPHA,
   which is sung as one note of
   double value:
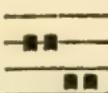
   2. *Groups of Three Notes*

1. SCANDICUS:
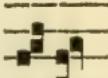
2. SCANDICUS LIQUESCENS:

3. CLIMACUS:

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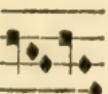
* Each separate note of a *Distropha* or *Tristropha* is
called an *Apostropha*.

4. ANCUS, or CLIMACUS LIQUESCENS:
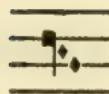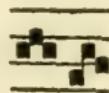
5. TORCULUS:

6. TORCULUS LIQUESCENS:
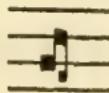
7. PORRECTUS:

8. SALICUS:
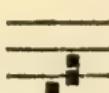
9. * TRISTROPHA, as one note of triple value:
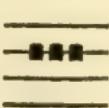
3. *Groups of Four Notes*

I. PORRECTUS FLEXUS:

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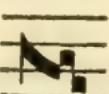
* See Note on previous page.

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2. SCANDICUS FLEXUS:

3. SALICUS FLEXUS:
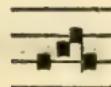
4. TORCULUS RESUPINUS:

5. CLIMACUS RESUPINUS:
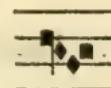
6. PES SUBBIPUNCTIS:
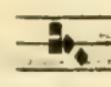
4. *Groups of Five, or More, Notes*

1. SCANDICUS SUBBIPUNCTIS:
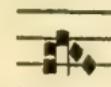
2. SCANDICUS SUBTRIPUNCTIS:

Neums may be joined together so as to form larger groups.

If in the midst of, or at the beginning of a group (not at the end), two notes come together on the same line, or within the same space, then these two notes are called a PRESSUS, *e.g.*,
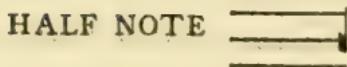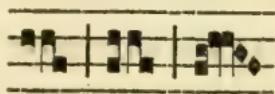
HALF NOTE

HALF NOTE: The Half note (or Guide) placed at the end or in the course of a line, is not to be sung, but shows beforehand the pitch of the note immediately following.

SYLLABIC AND NEUMATIC CHANT

If a piece of Chant has only *one* note to each syllable (or almost entirely so) it is said to be SYLLABIC.

If, on the other hand, the various sylla-
bles are frequently to be sung to neums or
groups of notes, then the Chant is said to
be NEUMATIC, or MELISMATIC,
or ORNATE.

ACCIDENTALS

The only *accidental* used is the *flat* ♭,
it can affect only the one note SI, which,
instead of being a semi-tone, then becomes
a whole tone below DO.   In Dominican
Chant books, this accidental affects every
SI to the end of the line or space upon or
within which it is placed, unless the
natural SI is restored by the sign of the
natural.

INTERVALS

An *interval* is the degree by which one
note is higher or lower than another in
pitch.   The following are the names of
the different intervals:

The *Semi-tone* (or half-tone) is the small-
est of intervals in Gregorian Music, and

occurs naturally from MI to FA, and SI to DO, but accidentally from LA to SI flat.

The *Tone* occurs naturally between all notes except between SI and DO, and between MI and FA, but accidentally between SI flat and DO. The Tone is sometimes called a Major Second, and the semitone a Minor Second.

The *Semiditone*, or Minor Third, contains a tone and a semi-tone.

The *Ditone*, or double tone, or Major Third, contains two tones.

The *Diatesseron*, or Just Fourth, contains two tones and one semi-tone.

The *Tritone*, or triple tone, or Major Fourth, contains three tones, and occurs naturally only between FA and SI. This interval used to be known as the "diabolus" on account of its occasional unpleasantness. Consequently the SI is sometimes flattened. Whenever this is to be done, the accidental sign ♭ is, in the Dominican chant books, always placed before SI;

otherwise the notes are to be given their natural sound.

The *Diapente*, or Fifth, contains either three tones and one semi-tone (Major Fifth), or two tones and two semi-tones (Minor Fifth, or False Fifth).

A *Minor Sixth* consists of a semi-tone with a Diapente.

A *Major Sixth* consists of a tone with a Diapente.

Greater intervals would consist of a Semi-ditone with a Diapente, or of a Di-tone with a Diapente.

The *Diapason* or Octave, contains five tones and two semi-tones, and ranges from any note to its corresponding note above or below.

CHAPTER II.

THE MODES OR TONES

The *Modes* or *Tones* are the names given to the result of an attempt to classify the melodies of Plain Chant.

This classification resulted in four groups or *Modes*, distinguished by their *final* notes.

These four *Modes* ended respectively on RE, MI, FA, SOL.

Each group or *Mode*, which had a possible range of eleven notes, was divided into two scales called authentic and plagal respectively, of an octave apiece (diapason), the middle five notes out of the eleven being common to both scales. The *Final* of each mode is also called the *Tonic*, or the *Fundamental*.

The *Dominant* is marked, in the following scheme with an asterisk.

1st Tone: Authentic [Dorian]†

1st *Mode:* LA, SI, DO, RE, MI, FA, SOL, LA, SI, DO, RE.

2nd Tone: Plagal [Hypodorian]

3rd. Tone: Authentic [Phrygian]

2nd *Mode:* SI, DO, RE, MI, FA, SOL, LA, SI, DO, RE, MI.

4th Tone: Plagal [Hypophrygian]

5th Tone: Authentic [Lydian]

3rd *Mode:* DO, RE, MI, FA, SOL, LA, SI, DO, RE, MI, FA˙

6th Tone: Plagal [Hypolydian]

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† It was thought by medieval writers that the Gregorian melodies corresponded to the Greek modes; later research has shown this to be inaccurate, but the titles are still used.

7th Tone: Authentic [Mixolydian]

4th *Mode*: RE, MI, FA, SOL, LA, SI, DO, RE, MI, FA, SOL.

8th Tone: Plagal [Hypomixolydian]

In each *Tone* (as distinct from Mode)
there are five tones and two semitones, but
the position of the semitones (MI-FA and
SI-DO) varies.

There are some melodies which do not
strictly conform to these *Tones, e.g.* the
Psalm *In Exitu* has its special tone (for
Lent) with LA for Dominant in the first
half of each verse, and SOL for Dominant
in the second half; and some other melo-
dies terminate in LA and others in DO.

Again, the melody sometimes exceeds
the limits of its Tone scale and is then said
to be *superabundant*; while sometimes it is
deficient either in the Final or in the
Dominant, and is then *irregular;* while at
other times the Authentic and Plagal
tones are found together in the same
melody, which is then said to be *mixed*.

The *Tone*, therefore, gives, roughly speaking, the compass of the melody, and the *Dominant* is the note which may be said to dominate it and which in the Psalm chants serves as the reciting-note.

Note: By their Constitutions Dominicans are required to use only their own Chant (*in nota ordinis, No.*62) in their various Liturgical services. If they have less variety (as indeed they have) than, for example, the Benedictines, the Order, no doubt, has very good reason for these limitations; for it would be quite easy for it to add other melodies to the present collection, if it so wished.

CHAPTER III.

RHYTHM

RHYTHM, which is the soul of the Chant, is a compound of several elements. It may be defined as the "flow and ebb of musical sound." But musical sound itself is not simple but compound.

A *Musical sound* is made up of:

1. MELODY, or pitch, for a note may be high or low;

2. QUANTITY, or duration, for notes may have different lengths, and passages may be quick or slow;

3. INTENSITY, for notes may be strong or weak, and passages may be qualified by *crescendo* or *decrescendo;*

4. QUALITY, for there are the varying tone-colours of the different vowels and of individual voices.

The most important element of musical sound in relation to Rhythm is that of

Quantity or *Duration.*   Hence Rhythm was accustomed to be defined as *the order of movement.*

Rhythm, therefore, does not essentially consist in the alternation of strong and weak beats, of high and low sounds, but is *the sense of motion* imparted to certain notes and *the sense of rest* attached to others. The sense of motion is called *Arsis*, and the sense of rest, *Thesis.*

In other words, Rhythm chiefly consists in the alternation of *relatively* long and short notes, of quick and slow passages. Not, of, course, in the modern music sense namely, that some notes of themselves are long and others short, for in modern music the rhythmic movement is strictly measured, whereas in Plain Chant this is not so.   A rhythmical *thesis* (called *accent* or *ictus*), however, occurs, in the latter, at every second or third note.   Thus every Plain Chant melody is composed of rythmical bars (so to speak) of two or three notes, and its movement is therefore said to be both *binary* and *ternary.*

As it is necessary to beat time in order to produce correctly the *measured* rhythm of modern music, so also is it necessary to beat time if it be desired to produce perfectly the *free* rhythm of Plain Chant.*

To do this correctly it is necessary to know where the rhythmical *thesis* or *ictus* occurs. In the Solesmes editions of the chant, this is marked by a little perpendicular stroke placed above or below a note (See Appendix.) But where the *thesis* is not so marked, as in Dominican books, it may be found, if the following rules be attended to.

The rhythmical *thesis* or *ictus* occurs:

1. At the *first note* of all neums, or groups of notes, except in the case of the *Salicus*, where the *thesis* falls on the *second* note, and also when the second note of a group forms a *Pressus* with the note following, for then the *thesis* falls on the first note of the *Pressus*.

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* For direction in this matter see: *Les Vocalises Grégoriennes*, by Dom. A. Mocquereau, O.S.B. (Desclée & Co., Rome.)

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2. At the *Virga* placed at the culminating point, whether in the middle or at the end, of a neum, *e.g.*

3. At the note immediately preceding any, except the smallest, of the bars.

Let it be well borne in mind, however, that this rhythmical *ictus* or *thesis* does not necessarily demand a stress or increase in *strength* of tone, produced by greater pressure of breath, but that it means simply *the term of a movement*. The new *impulse* of voice which every new rhythmical bar demands, is not an impulse of *intensity* or *strength*, but only of *movement*. The note which receives it may even be weaker or softer than the previous one.

* STRESS-ACCENT

Stress is given to certain notes, according to the rules which follow:

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* *Rhythmic* accent (thesis or ictus), *Tonic* accent, (word-accent or grammatical accent) and *Stress* accent are three quite different things.

1. In the *Salicus* the second note receives a *slight* stress, as well as a slight prolongation.

2. The first note of a *Pressus* also receives a *slight* stress-accent.

3. A slight stress-accent should be given to the *tonic accent* of the Latin text; though care should be taken not to let this interfere with the rhythmic flow of the melody.

When the *tonic* accent happens to coincide with a *thesis*, then, of course, the *thesis* receives a slight stress.

In giving the *stress-accent* to a note, care should be taken not to lengthen that note. Stress and duration are different things. In fact, such accentuation should lean rather to shortness than to length.

Moreover, the amount of stress given to a note should be in proportion to the importance of the latter's position.

In *Syllabic* chant (as, for example, in the singing, as also in the so-called "recitation," of the Psalms) the rules of good reading should be observed: that is to say, the accents, both principal and secondary, of words and phrases should be carefully attended to.

In both kinds of chant, syllabic and neumatic, any approach to *staccato* must be carefully avoided.

Each neum, or group of notes, is to be considered (in some sort) as one whole, and should be sung with one impulse of voice.

LENGTH, PAUSES, EXPRESSION

As to *length*, or *duration*, it must first of all be pointed out that all notes, whether square, diamond, or tailed, are of themselves equal in value.

Nevertheless, their value is not always uniform, but varies according to their position. Thus:—

At the end of every passage, *e.g.* of an Antiphon, or a Versicle, or a Responsory,

the last accented syllable, with the syllable
or syllables following, (if the chant be
syllabic), or the last neum or group of notes
(if the chant be *neumatic*), should be slight-
ly drawn out, and, at the same time, sung
more softly.

The *note* immediately preceding these

A *or* A   B   C
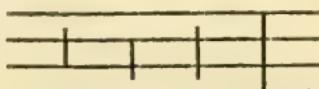
bars should be clearly *longer* and more
lightly or *softly* produced.   Moreover, at
the bar B, an opportunity is given for a
short pause to take breath, and at the bar C,
for a full breath and *longer pause*.

But the *note* before the smallest bar
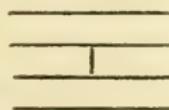
should *not* be lengthened, but only a little
more *lightly* or *softly* produced.   It is a

D

distinctive rather than a disjunctive sign; it prevents the clashing or confusion of the neums and words, and, in particular, helps to keep clearly distinct a number of neums which may follow consecutively (*neumæ jubilorum*). In the *Graduales* of 1890 and 1907, in place of this bar, small spaces were used between the neums or the words.

DOUBLE BAR
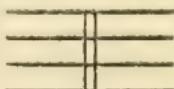
The Double Bar points out the alternate turns of the singers, the ending of the intonations, the beginning of the verses, or the conclusion of a piece of chant. But only in the last case does this bar signify any pause or any lengthening of the preceding notes.

The note immediately before a *Quilisma* should be slightly lengthened, and the Quilisma itself sung more lightly or softly.

A *Virga* standing alone and a little apart from a group which follows, is to be doubled in length.

After any neum attached to a syllable which immediately precedes another syllable of the same word, no disjunctive pause should ever be made by the taking of a fresh breath, lest the word be incongruously broken. This is known as the *Golden Rule*.

Care should be taken not to sing the descending notes of a *Climacus* more quickly than other notes.

Attention should be paid to *shades of expression;* it is not human to sing a piece through at an uniform loudness. Consequently it is important to understand the *meaning of the text*, for the melody is meant to be so united to the words as to give them their *full* expression.

Hence, the *general rule* that the singing of the chant (as also the so-called "recita-

tion" of the Divine Office) should as a whole be restrained and of only a moderate loudness, should be most carefully observed. Only then can the proper variations of loudness and softness, of crescendo and decrescendo, be made.

A group of ascending notes should be characterised by a slight *crescendo*, and a group of descending notes by a similar *decrescendo*.

No individual member of the choir (other than the cantors and they only when necesssary), should lead or dominate the choir; but all should strive to sing or recite the words (and indeed every syllable) together at a uniform pace and loudness.

As to speed, it is impossible to lay down any very precise directions. Much depends on the spirit of the piece and on the size of the church. The Dominican Constitutions warn us against being either too fast or too slow. "Et hoc ne Fratres

devotionem amittant, *si festinanter, confuse
et sine pausis, et non tractim et distincte dicatur;*
et ne etiam studium eorum impediatur, *si
nimis morose et cum caudis et protractione
vocis* in medio vel in fine versuum dican-
tetur." (No. 63). Between these two
extremes there is plenty of latitude for
variety.   If, however, the directions we
have given, or shall give, as to the manner
of rendering the Chant, be faithfully
carried out, there will be little or no danger
of falling into either extreme.

Changes of speed are sometimes desir-
able, but it is for the cantor to settle such
matters beforehand.

The pause in the *middle* of a verse of the
Psalms should be clearly longer than the
pause at an *inflexion*.   It should vary in
length, some authors say a pause of from
two to four beats, in accordance with the
dignity or solemnity of the feast.   Thus,
since the pause is an element of Rhythm,
the more solemn (or the slower) the chant,

the greater should be the pause.

There should be *no* pause between verse and verse.   At the same time, great care should be taken that a new verse be not begun before the completion of the previous one.

In the "recitation" of the Office, it is incumbent upon every individual member of the choir to make an *effort* to to take up, and keep to, the note given out by the cantor, hebdomadarian, or versicularian, as the case may be.

The note (FA, *F* in modern music, is a good reciting note for most choirs of men) decided upon should be the one most suitable to the majority of the members of the choir, and it should not be changed throughout the whole Office.   It is advisable to use a tuning-fork, or something equally effective, for the purpose of obtaining the correct note or pitch.

If, however, it is obvious that the choir

has departed from the right note, then this should be restored by the cantor at a favourable opportunity, or by the hebdomadarian, or versicularian, when reciting a Chapter or a Prayer, or when giving out a versicle or new psalm, etc.

LIQUESCENT NEUMS

A syllable which ends with the semi-note of what is called a *liquescent neum (see page* 8) is made, by its means, to melt, as it were, into the syllable immediately following. Its smallness is not a sign of the shortness of its duration, but of the lightness or softness of its production.

If the liquescent be absent and the note be finished with a small line only, *e.g.**

then only *one* note is to be sung, but the double vowel sound (*e.g. au*tem, *ej*us), or

---

* This note seems to be peculiar to Dominican books.

the several consonants (sa*nct*us, vi*r*go)
must be as distinctly enunciated as if the
note were there.   Hence, this *one* note
will necessarily be slightly prolonged.

CHAPTER IV.

PRONUNCIATION OF LATIN

CLOSELY connected with the
Rhythm of the chant, is the man-
ner of pronouncing the Latin.
For quality, as an element of sound, is
specially exhibited in the varying tone-
colours of the different vowels.

It is most desirable that all members of
the choir should be uniform in method of
pronunciation.

The following are some rules for the
manner of pronouncing the vowels and
consonants of Latin according to the
Roman method.

VOWELS

Each vowel should have one uniform sound, whether it be long or short in quantity.

A should have a full open sound as in *father*, not only in open syllables as *amo*, but also in closed ones, such as *nam*.

E should be as *e* in *met*, or *a* in *fare*.

I should be equivalent to the English *ee*, whether the vowel in the Latin word be long or short, *e.g. inter, dico, in.*

O should be pronounced as in the English word, *for*.

U should be pronounced as *oo* in the English words, *boot, soon*.

A U should be as *ou* in the English word, *plough*.

Æ and Œ should also be pronounced as *e* in *met* or *a* in *fare*.

CONSONANTS

C before *e, i, æ,* & *œ,* should be pronounced as *ch* in the the English word, *church.* In all other cases it should be pronounced as *k.*

CH should be pronounced as *k.*

G before *e, i, æ* and *œ,* should be soft, as in *general.* Otherwise it should be hard, as in *groom.*

GN should be pronounced as *ni* in *onion.*

H in *mihi* and *nihil* should be pronounced as *k.*

J should be pronounced as *y.*

SC before *e, i, æ* and *œ,* should be as *sh* in English.

C after *x* should be pronounced as *sh,* e.g. *ex*celsis, pronounced *exshelsis.*

TI when preceded by a vowel should be pronounced as *tsi,* e.g. læti*tia*—*lætitsia.*

TH should be pronounced as *t* alone.

Z should be pronounced as *dz*.

Every syllable must be clearly pronounced: two vowels should not be run into one

English-speaking peoples will find it more necessary to take care of the *unaccented* syllables than of the accented ones.

The *r* in Latin words must be pronounced when it occurs before another consonant, e.g. *carnis* must be distinguished from *canis*, and *martyr* from *mater*.

Double consonants must be made to close the preceding syllable, as well as to open the next, e.g. *tol-lis*, *pec-cata*.

CHAPTER V.

PSALMODY

In the chant for the Psalms and Canticles (*Benedictus* and *Magnificat*) several parts are to be distinguished, namely :—

1. The *Intonation* or *Inception*;
2. The *Inflexion*, marked thus: ℣ ;
3. The *Mediation*, or *Middle Cadence*, marked thus: *;
4. The *Termination*, or *Final Cadence;*
5. The *Dominant*, *Reciting-note*, or *Tenor*.

1. An *Intonation* is made in every Psalm that is immediately preceded by the intoning of an antiphon.   It is made, however, only at the first verse, the remaining verses, including the *Gloria*, beginning on the Dominant.

2. The *Inflexion* is to be made where marked thus: ℣. Here a short pause is also to

be made to allow for the taking of a
short breath.

3. The *Mediation*, or Middle Cadence, is
made in every verse at the asterisk,* to-
gether with a greater pause.

4. The *Termination*, or Final Cadence, is
made at the end of each verse of the
Psalm or Canticle.   In the Dominican
books the Third, Fourth, Seventh and
Eighth tones have *two* different termi-
nations, while the First tone has *three*.
But only one kind of Termination is
used in the same Psalm.   The different
Terminations are indicated after the
Antiphons by the notes placed over the
vowels *e,u,o,u,a,e*, (sa*eculo*rum. *A*men.)

The Canticles *Magnificat* and *Benedictus*
are sung with an *Intonation* at each verse.
There is no *Inflexion* in them, but a short
pause, without an inflection, is permitted,
as is also in the verse of the *Introit* of Mass.
Other Canticles are sung like the Psalms.

The following are the TONES for the Psalms, with examples of *Mediations* and *Terminations*. (The *Magnificat* is printed in full in the *Vesperale*, and no doubt the *Benedictus* will also be printed in full when a new *Antiphonarium* is published.)

FIRST TONE

Rule: The *Mediation* begins on the *penultimate* word-accent (natural or sometimes adventitious, an accent given merely on account of the necessity of the chant); and the *last syllable*, whatever it may be, is always on the last note, which is never repeated. The preceding note is, however, sometimes repeated.
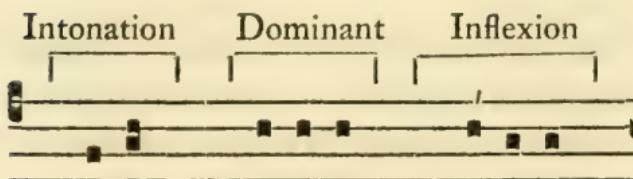
Dominant   Mediation   *
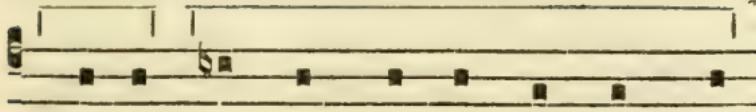
. .	Do-	mi-	num de	. .		cæ-	lis
. .	Pa-	tri	et . .		Fi-	li-	o
In-	du-	. .	. . . .		. .	tus	est
Justus	es	. .	. . . .		Do-	min-	e
. .	non	. .	. . . .		. .	ste-	tit
. .	Bo-	nus	. . . .		. .	es	tu
. .	Con-	tra	. . . .		. .	me	est
. .	In	. .	. . . .		. .	me	est
. .	Do-	mi-	nus et	dis-	tu-	lit
. .	Ar-	gu-	. . . .		. .	as	me
Qui	vult	. .	. . . .		. .	vi-	tam
. .	ut	. .	. . . .	ci-	vi-	tas
Jerusa-	lem	. .	. . . .		Do-	mi-	num
Isra-	el	. .	. . . .		. .	De-	us
sunt	su-	. .	. . . .		. .	per	me
Eum	cum	prin-	. . . .	ci-	pi-	bus
Fremet	et	ta	. . . .		. .	be-	scet
Mi-	se-	ri-	. . . .	cor-	di-	a
. .	Be-	ne-	. . . .		. .	dic-	tum
Je-	ru-	. .	. . . .		. .	sa-	lem
Domus	A-	. .	. . . .		. .	a-	ron
Dominus	ex	. .	. . . .		. .	Si-	on
. .	Su-	per	. . . .		. .	e-	um

Dominant   Terminations

Sede a	dex-	tris	me-	. .	. .	is
. .	No-	men	Do-	mi-	. .	ni
. .	Et	prae-	cin-	xit	. .	se
Ante luci-	fer-	um	ge-	nu-	i	te
In quibus	non	est	sal-	. .	. .	us
Pestilenti-	ae	non	se-	. .	. .	dit
De-	dit	ti-	men-	ti-	bus	se
Mirabi-	li-	a	fe-	. .	. .	cit
In mirabi-	li-	bus	su-	per	. .	me
Abundantia	di-	li-	gen-	ti-	bus	te
Tu-	um	vi-	vi-	fi-	ca	me
Qui conver-	tun-	tur	ad	. .	. .	cor
Conso-	la-	tus	es	. .	. .	me
Conteres	na-	ves Thar-	. .	. .	. .	sis
Super	do-	mum Da-	. .	. .	. .	vid
Votum vovit De-	o	Ja-	. .	. .	. .	cob
Tu-	i	Je-	ru-	sa-	. .	lem

Rule: All three **TERMINATIONS** begin *two
syllables* before the last accent (natural or adventi-
tious), and the *last syllable* is always sung to the last
note or group of notes, but the *last accented syllable*
(natural or adventitious) to the penultimate note or
group of notes.

In this case and similar cases, therefore, the
last syllable is never considered to be accented.
But if the last word be monosyllabic, then the
preceding word receives or has an accent which is
considered the last; if it be a Hebrew word of *two*
syllables, then the first syllable is given the accent,
but if of three or more syllables, then the ante-
penultimate is accented.

N.B. When studying the examples and rules in this
and the next chapters, the following points should be
borne in mind:

I. All Latin words, *except Prepositions and co-ordi-
nating Conjunctions,* have a tonic accent.   But Pre-
positions also receive an accent if they stand alone or
follow the word they govern, *e.g.* té própter; válet última.

II. Both Prepositions and co-ordinating Conjunc-
tions, however, may receive an adventitious accent in
the following cases.

(1). If the last Latin word before the Mediation sign
be of one syllable, and the preceding unaccented
word be of at least two syllables, then this latter
receives an adventitious accent, *e.g.* súper mé.

E

(2). If the last word be a Hebrew word of only two syllables, and an unaccented word precede, then this latter receives an accent, *e.g.* éx Sión.

(3). If the last word be accented in its first syllable, and an unaccented word of two or more syllables precede, then this latter receives an accent, *e.g.* súper éum.

(4). If the last word be of *four* syllables of which the penultimate is *unaccented;* or of *three* syllables of which the penultimate is *accented,* then the preceding unaccented word receives an accent, *e.g.* cúm princípibus; ét tabéscet.

(5). If the last Latin word be of *five* syllables of which the penultimate is *unaccented;* or of *four* syllables of which the penultimate is *accented;* or if it be a Hebrew word of at least three syllables; then the *second* syllable before the last accent receives an adventitious accent, *e.g.* miséricórdia, bénedíctum, Jerúsalém.

(6). If *two* monosyllables are at the end, then the *accent* of the *third word* from the end shall be considered the *penultimate* accent; and if this word be of itself an unaccented word, then it shall receive an adventitious accent, *e.g.* Bónus es tú; Cóntra me ést; In me ést.

III. In Dominican chant, the *last* syllable of a word *never* receives an *adventitious* accent.

IV. In the prototype of Bl. Humbert, from which the *examples* are taken, there are no *rules*. Consequently, the examples must be our chief guide.

SECOND TONE
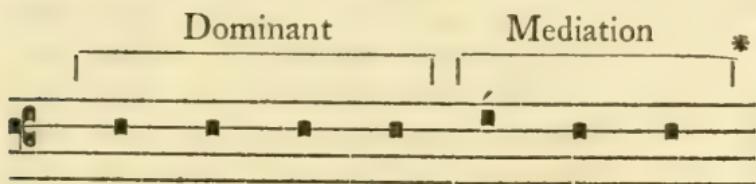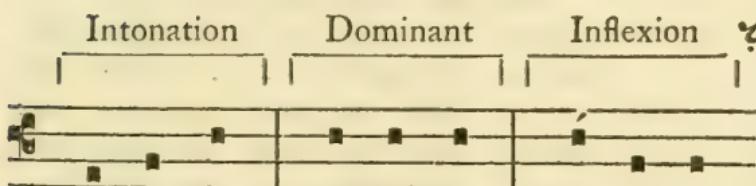
Pec-	ca-	to-	rum	non	ste-	..	tit
	Pu-	er-	i	Do-	mi-		num
Do-	mus	A-	a-	ron			
	Je-	ru-	sa-	lem			
	Lo-	cu-	tus	sum			
Dic-	ta	sunt	de	te			

*Rule:* The MEDIATION begins on the last accent and the syllables following are again on the Dominant.

Dominant				Termination			

Hu-mi-	li-	a-	tus	sum ..	..	ni-	mis
	Do-	mi-	ni	i-	bi-	mus
Tu-	is	Je-	..	ru-	sa-	lem
Cus-	to-	dit	..	Is-	ra-	el
Mira-	bi-	li-	a	..	fe-	cit
Super	do-	mum	..	..	Da-	vid
	Fi-	li-	ae	..	Si-	on
Mira-	bi-	li-	bus	su-	per	me
	Ad-	ju-	..	va-	bunt	me
Tu-	a	ju-	..	di-	ca	me
Dili-	gen-	ti-	..	..	bus	te
Ti-	men-	ti-	..	..	bus	se
Conver-	tun-	tur	..	..	ad	cor
Conso-	la-	tus	..	..	es	me
	Sae-	cu-	lo	..	tu	es
Habitati-	o	est	..	..	in	te
Pestilenti-	ae	non	..	..	se-	dit
Pe-	dum	tu-	..	..	o-	rum
Face-re	cum	..	..	e-	is

Rule: The *last syllable* is on the last note, which is never repeated; the *penultimate syllable* is on the penultimate note, DO, which *is* sometimes repeated; and the *third syllable* (or fourth, if the penultimate be repeated) is on the antepenultimate note, MI, which is also sometimes repeated.

THIRD TONE
The following is the Third Tone for the Psalms:—

Intonation   Dominant   Inflexion

Dominant   Mediation
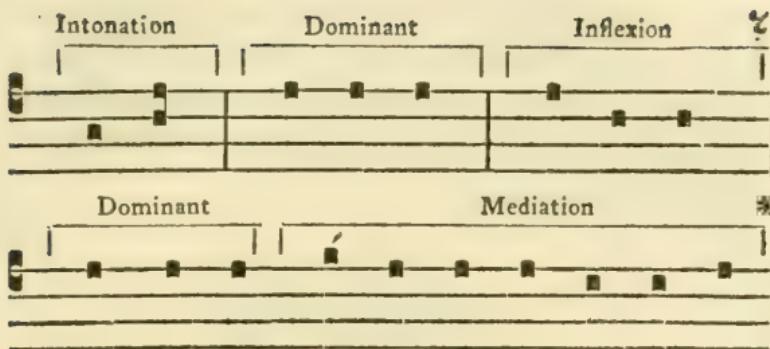
Vo- lun-tas . . . . e- . . jus
In ma- lig-. . . . nan-ti- bus
Au- di- vit Do- mi- nus et dis- tu- lit
Ar-gu-. . . . as . .me
Qui vult . . . . vi- tam
In- du-. . . . . . . tus est
Justus es . . . . . .Do- mi- ne
Ut . . . . . . ci- vi- tas
Ex . . . . Si- on
Domus A-. . . . . . . a- ron
Jerusa- lem. . . . . .Do- mi- num
Je- ru-. . . . . . sa- lem
Isra- el . . . . . . De- us
Non . . . . ste- tit
Sunt su- . . . . per me
Su- per . . . . . e- um
Eum cum prin- . . . ci- pi- bus
Fremet et ta-. . . . . . bes-cet
Mi- [se- ri- . . . . cor-di- a
Be- ne-. . . . . dic-tum
Bo- nus . . . . . es tu
Con-tra . . . . . me est
In . . . . me est

Rule: The MEDIATION begins on the *penultimate* accent (natural or adventitious); and the last syllable, whatever it may be, is always on the last note, which is never repeated; the preceding note is, however, sometimes repeated.

FIRST METHOD

Dominant			Termination			
A- ni-	ma	me-	a	Do-	mi-	num
	In	le-	ge	Do-	mi-	ni
		Et	prae-	cin-	xit	se
		Me-	am	su-	per	me
Ante lucife-		rum	ge-	nu-	i	te
	Di-	li-	gen-	ti-	bus	te
		Vi-	vi-	fi-	ca	me
	Ordi-	nem	Mel-	chi-	se-	dech
	Tu-	is	Je-	ru-	sa-	lem
Pestilenti-		ae	non	se-	. .	dit
Mirabi-		li-	a	fe-	. .	cit
Qui conver-		tun-	tur	ad	. .	cor
Conso-		la-	tus	es	. .	me
Conteres		na-	ves	Thar-	. .	sis
Super		do-	mum	Da-	. .	vid
		De-	o	Ja-	. .	cob

EXCEPTIONS

	E-		ri-	gens	pau- pe-	rem
	Do-		mi-	ni-	i-	bi-	mus
In mi-	ra-	bi-	li-	bus	su-	per me

SECOND METHOD

	Dex-	. .	tris	. . . .	me-	is
	Le-	. .	ge	. . Do-	mi-	ni
	In	. .	ex-	. . . .	cel-	sis
	In	. .	lae-	. . ti-	ti-	a
	In	. .	Je-	. . ru-	sa-	lem
	E- su-	. .	ri-	. . en-	ti-	bus
	Po-	. .	pu-	. . . .	lo-	rum
Pesti- len-ti-	ae	non	. . . .	se-	dit
Spi- ri-	tu-	i	. . . .	sanc-to	
Ante lu- ci-	fe-	rum ge-	nu-	i	te
	Tu-	um vi-	vi-	fi-	ca	me
Conso- la-	. .	tus	. . . .	es	me
Conver- tun-	. .	tur	. . . .	ad	cor
Mira- bi-	li-	bus	. . su-	per	me
	De-	. .	o	. . . .	Ja-	cob
	Tu-	is	Je-	. . ru-	sa-	lem
In quibus non	. .	est	. . . .	sa-	lus

Rules: **1.** The *first* **TERMINATION** begins either
on the *fourth* or the *fifth* syllable before the end of the
verse.   It begins on the *fifth* syllable if the last word
be accented on its ante-penultimate syllable, or be a
Hebrew word of three or more syllables; or if the last
word be a monosyllable and the preceding word be of
two or more syllables.   In other cases it begins on the
fourth syllable.   The *next syllable* is always sung to the
Podatus, *LA-SI*, followed by the *next syllable* to *LA*,
(never repeated), and the *last syllable* to the podatus,
SOL-LA.

2. The *second* **TERMINATION** begins either by
descending to *LA* on *the syllable before the last accent*,
or by singing *the two unaccented syllables preceding the
last accent* to *SI* and *LA* respectively.   The *last accent*
and the syllables between it and the final syllable are
sung to *DO*, while the final syllable itself is sung to
the clivis, *SI-LA*.   *(cf:* Rule at end of First Tone).

FOURTH TONE
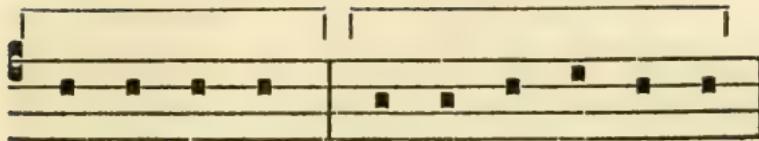
Dominant   Mediation   *

Pec- ca- to-	rum . . non ste- . .	tit
Vo-	lun-. . tas e- . .	jus
Au-di- vit Do-	mi- nus et dis- tu-	lit
Ar-	gu- . . as me . .	. .
Homo	qui . . vult vi- . .	tam
Jus-	tus . . es Do- mi-	ne
Aedifica-	tur . . ut ci- vi-	tas
Dominus	ex . . Si- on . .	. .
Do-	mi- nus Si- on . .	. .
Jeru-	sa- . . lem Do- mi-	num
Is-	ra- . . el De- . .	us
Sunt Je-	ru . . sa- lem . .	. .
Domus	A- . . a- ron . .	. .

SECOND METHOD

Intonation   Dominant   Inflexion

F

Dominant	Mediation	*

Pec- ca- to-	rum . . non ste-	. .	tit
Vo-	lun- . . tas e-	. .	jus
Au- di- vit Do-	mi- nus et dis- tu-		lit
Ar-	gu- . . as me	. .	. .
Homo	qui . . vult vi-	. .	tam
Jus-	tus . . es Do- mi-		ne
Aedifica-	tur . . ut ci- vi-		tas
Dominus	ex . . Si- on	. .	. .
Do-	mi- nus Si- on	. .	. .
Jeru-	sa- . . lem Do- mi-		num
Is-	ra- . . el De- . .		us
Sunt Je-	ru- . . sa- lem . .		. .
Domus	A- . . a- ron . .		. .

Rule: The MEDIATION, for both methods, begins generally *two syllables* before the last accent, and the *last accented syllable* is sung to the note *SI* in the first method, and to *MI* in the second method. But if the *third* syllable before the last accent be an unaccented syllable of a word of three or more syllables, it also is sung to the same note as the second syllable before the accent.

FIRST METHOD

Dominant	Termination

Mi- ra-	bi- li-	a	fe-	cit
Qui con-	ver- tun-	tur	ad	cor
Con-	so- la-	tus	es	me
Conte-	res na-	ves Thar-	sis	
Su-	per do-	mum Da-	vid	
Vo-	vit De-	o	Ja-	cob

Dominant	Termination

In mi- ra-	bi- li-	bus su-	per me	
Ante luci-	fe- rum ge-	nu-	i	te
Abundanti- a	di- li-	gen- ti-	bus te	
Tu-	um vi- vi-	fi-	ca me	
Non com-mo-	ve-	bi- tur		
Omni-	a quae	in e-	is sunt	
Tu-	is Je- ru-	sa- lem		

SECOND METHOD
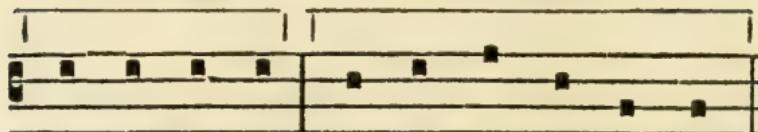
Dominant		Termination			
Mi- ra-	bi- li-	a	fe- . .	cit
Conter-	es na- ves	Thar-. .	sis
Su-	per do- mum	Da- . .	vid
Con-	ver-tun-tur	ad . .	cor
Con-	so- la- tus	es . .	me
Lauda-	te no- men	Do- mi-	ni
Atriis	tu- is Je-	ru- sa-	lem
In mira-	bi- li- bus	su- per	me
Antè luci-	fe- rum ge-	nu- i	te
Abundantia	di- li- gen-	ti- bus	te
Tu-	um vi- vi-	fi- ca	me
	Tu- a ju-	di- ca	me
Omni-	a quae in	e- is	sunt
Vo-	vit De- o	Ja- . .	cob
	Non commo- ve-	bi-	tur
Quando	con- so- la-	be- ris	me
	Tu- is Je-	ru- sa-	lem

Rules: 1. The TERMINATION of the *first method* begins generally on the *fifth syllable* before the end of the verse; the fourth is on the next note *LA*; the third is on the *Clivis, SI-LA*; the second is on the *Clivis, SOL-FA*; and the last syllable is on the note *MI.* If, however, the last word be a Latin word of at least three syllables having its accent on the antepenulti-

mate syllable, or a Hebrew word of at least three syl-
lables, or a monosyllabic word preceded by a word of
at least two syllables, then this TERMINATION
begins on the *sixth* syllable, the fifth being on the next
note, the fourth on the clivis, *SI-LA*, the third on
*SOL*, the second on *FA*, and the last on *MI*.

2. The TERMINATION of the *second method*
begins generally on the *fifth syllable* before the end of
the verse; the fourth is on *RÉ*; the third on *MI*; the
second on *DO*, and the last is on *LA*. But in the ex-
ceptional cases as given in the rule for the *first method*,
the termination of this method will also begin on the
sixth syllable, and the last two syllables will then be
on *LA*.

FIFTH TONE

Domi-	no	me- .. o
Pueri	Do- mi- num
Sunt Jerusa-	lem .. ..
Dominus ex Si-	on .. ..
Indutus	est .. ..
Dicta sunt de	te .. ..

Rule: The MEDIATION begins on the *last accent*, and the syllables following are on the Dominant.


| Dominant | Termination |

| | Dex-. . . . tris me- . . . . . is |
Pesti-	len- ti- ae non se- . . . . dit
Mira-	bi- li- . . a fe- . . . . cit
In mira-	bi- li- . . bus su- . . per me
Ante lu-	ci- fe- . . rum ge nu- i te
Di-	. . . . li- gen-ti bus te
Tu-	um . . vi- vi- fi- ca me
Qui conver-	tun- . . . . tur ad . . . . cor
Conso-	la- . . . . tus es . . . . me
Conteres na-	. . . . ves Thar . . . sis
Super do-	. . . . mum Da-. . . . . vid
Vovit De-	. . . . o Ja- . . . cob
In	. . . . Je- ru-- . sa- lem
In	. . . . ex- cel- . . . sis
In	. . . . lae- ti- . i- a
In quibus non	. . . . est sa-. . . . lus
Po-	. . . . pu- lo- . . . rum
E- su-	. . . . ri- en- . ti- bus.

Rule: The **TERMINATION** begins on the *penultimate accent* (natural or adventitious) and the *last accent* is sung to the Dominant, *DO*. Syllables between these two accents are sung to the notes *DO* and *SI* if there be *two* syllables; if there be *three* syllables two are on *DO* and one on *SI;* but if there be only *one* syllable, it is sung to *SI*. Syllables which follow the last accent are sung to *LA*.

(cf. Rule at end of First Tone).

SIXTH TONE
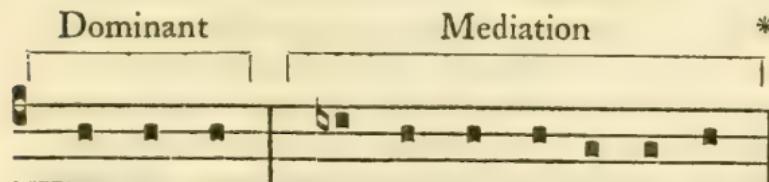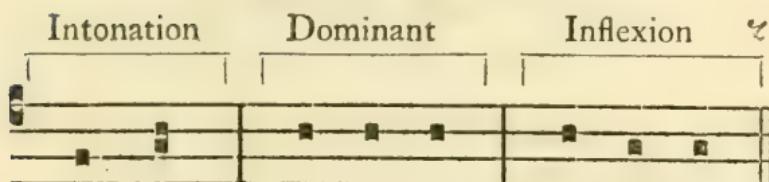
Rule: The **MEDIATION** of this tone is exactly the same as that of the *first tone*, (p.39).

Dominant	Termination

|		
Mi- ra- bi-	li- a fe- . .	cit
In mirabi-	li- bus su- per	me
Ante lucife-	rum ge- nu- i-	te
Di-	li- gen- ti- bus	te
	Vi- vi- fi- ca	me
Qui conver-	tun- tur ad . .	cor
Conso-	la- tus es . .	me
Conteres	na- ves Thar- . .	sis
Super	do- mum Da- . .	vid
Vovit	De- o Ja- . .	cob
In	le- ge Do- mi-	ni
Ordi-	nem Mel- chi- se-	dech
Tu-	is Je- ru- sa-	lem

Rule: The TERMINATION begins on the *fourth or fifth syllable* before the end of the verse. The syllable immediately following is sung to the *Podatus*, *SOL-LA*, the next syllable is sung to the note *SOL*, which is never repeated; and if the *Termination* begins on the fourth syllable, the last syllable is sung to one note *FA*; but, if the *Termination* begins on the *fifth* syllable, the last two syllables are each sung to *FA*. The Termination begins on the *fifth* syllable in the exceptional cases mentioned in the Rule for the Terminations of the Fourth Tone.

THE SEVENTH TONE
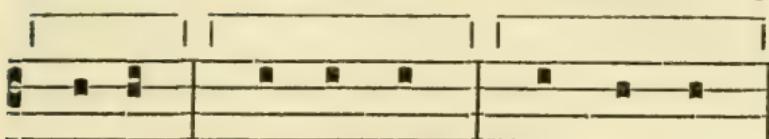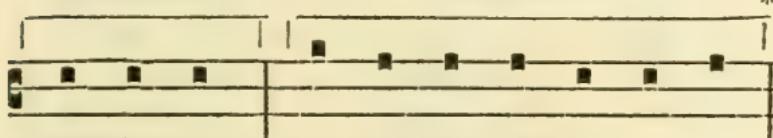
Rule: The MEDIATION follows the same rule as that of the *First Tone* (p.39)

FIRST METHOD
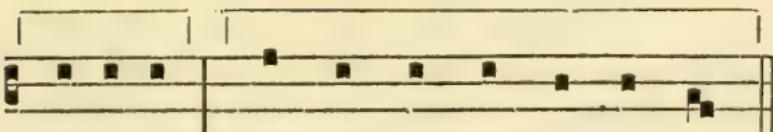

G

SECOND METHOD
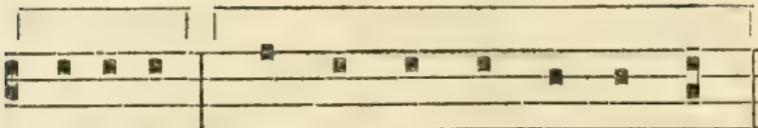
Dominant		Termination	

	Commo-	. . . . ve-	bi-	tur
	Po- pu-	. . . . . . lo-	rum
Be-	ne- di-	. . . . . . ce-	tur
	In lae-	. . . . ti-	i-	a
Moy-	si et	. . . . A-	a-	ron
	Sal- vum me	. . fa- ci-	as
	In ex-	. . . . . . cel-	sis
	Pe- dum tu-	. . . . o-	rum
	Su- per	. . . . . . e-	um
Pesti-	len- ti- ae non	. . se-	dit
	Vul- pi- um	. . . . e-	runt
	Non est	. . . . . . sa-	lus
Ja-	cob et	. . . . . . Jo-	seph
Di-	li- gen-	. . . . ti-	bus	te
Et	e- nu-	. . . . tri-	es	me
	Vi- vi-	. . . . fi-	ca	me
Ante lu-	ci- fe- rum ge- nu-	i	te
	Tu- a li-	. . be-	ra	me
	Ut e-	. . . . ru-	as	me
	Et prae-	. . . . cin-	xit	se
In mira-	bi- li- bus	. . su-	per	me
	Quae in	. . . . e-	is	sunt
Qui conver-	tun- tur	. . . . . .	ad	cor
Conso-	la- tus	. . . . . .	es	me
	Habi-	ta- ti- o est	. . in	te

Rule: The **TERMINATIONS** generally begin on the *penultimate accent* (natural or adventitious); the next note is sometimes repeated; the final syllable is always sung either to the *Clivis, SI-LA,* for the first **Termination**, or to the *Podatus, SI-RE,* for the *second* **Termination**; while the preceding note *DO,* generally receives the final accent, and may also be repeated. But to this rule there are, as may be seen from the examples, several exceptions.

.

EIGHTH TONE
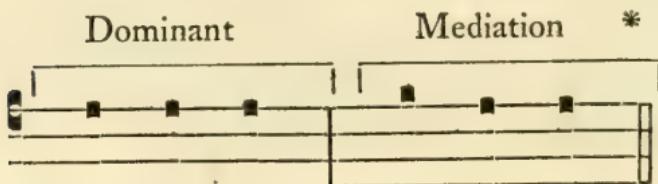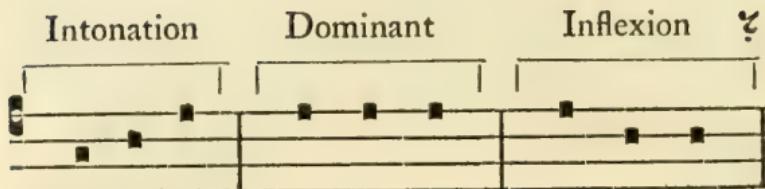
|		
Do- mi- no	me- . . o	
Opera	Do- mi- ni	
Dicta sunt de	te	
Locutus	sum	
In Ephra-	ta	
Jerusa-	lem	

Rule: The **MEDIATION** begins at the *last accent*, and the syllables following are sung on the Dominant.

FIRST METHOD

Dominant				Termination	

Do-	mi-	ni	i-	bi-	mus
A	dex-	tris	me-	. .	is
Or-di-	nem	Mel-	chi-	se-	dech
Lu- ci- fe-	rum	ge-	nu-	i-	te
Mi- ra- bi-	li-	a	fe-	. .	cit
In mirabi-	li-	bus	su-	per	me
Di-	li-	gen-	ti-	bus	te
	Vi-	vi-	fi-	ca	me
Conver-	tun-	tur	ad	. .	cor
Conso-	la-	tus	es	. .	me
Conteres	na-	ves	Thar-	. .	sis
Vovit	De-	o	Ja-	. .	cob
Super	do-	mum	Da-	. .	vid
Habitati-	o	est	in	. .	te

SECOND METHOD

	Dominant		Termination				
Ante lu- ci-	fe-	rum	ge-	nu-	i	te
Persecuti	sunt me	ad-	ju-	va	me
Tu-	a	vi-	vi-	fi-	ca	me
Abundantia	di-	li-	gen-	ti-	bus	te
In domum Do- mi-	ni	i-	bi-	. .	mus
Tu-	is	Je-	ru-	sa-	. .	lem
In mirabi-	li-	bus	su-	per	. .	me
	Et prae-	cin-	xit	. .	se
A	dex-	tris	me-	. . . .	is
Vovit De-	o	Ja-	. . . .	cob
In quibus	non	est	sa-	. . .	lus
Conver-	tun-	tur	ad	. . . .	cor
Conso-	la-	tus	es	. . . .	me
Habitati-	o	est	in	. . . .	te

Rule: The *first Termination* begins either on the *fourth syllable* from the end of the verse, *i.e.* one syllable to each note; or on the *fifth syllable*, and then the last note is repeated in order to take the last two syllables, and this occurs in the the exceptional cases mentioned in the Rule for the Fourth Tone.

The *second Termination* begins *two syllables* before the *last accent* (natural or adventitious) and the *last accent* may be followed by one, two, or three syllables which are sung on the Dominant.

TONUS PEREGRINUS

NOTE: This *Tone* is sung to the Psalm *In exitu* outside Paschal time. It may be found, printed in full, in the Vesperale for the second Vespers of a Sunday. In Paschal time, however, the same psalm is sung to the *seventh tone.*

The *Tone* for the Psalms in *Pretiosa;* in the *Preces* for Benefactors before and after Dinner or Supper; when carrying a corpse to the grave and in the return of the procession; in the procession after Mass for the Dead; and in the psalms for the burying of the dead,—is as follows:—

If a Hebrew word or a monosyllable occur at the end or in the middle it is sung thus:

| Volun- ta- te | tu- | a | Si- | on |
| Meo | . . mun- da | me |
| Saecu- | lo- rum. A- | men. |

CHAPTER VI

VARIA

I

1. *Manner of singing the CHAPTERS.*

These always end with an *Inflexion* (⌣) thus:

which is preceded by a *Mediation* (:) thus:
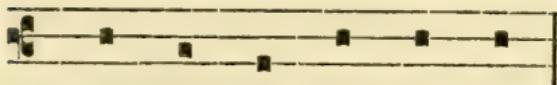
| Sa- | pi- | ens . . | e- | rit |
	Di-	cit Do-	mi-	nus
No-	bis	in Fi-	li-	o
Je-	ru-	sa- . .	. .	lem
	Vi-	ri . .	su-	i

Note. A *Mediation* may itself be preceded by another *Inflexion* if the Chapter be sufficiently long; but *at all times* two *Mediations* or two *Inflexions* should not come together.

## 2. *Manner of singing PRAYERS at Vespers Lauds, and Mass.*

A prayer is divided into two parts, the *Body* and the *Conclusion.*

(*a*). In the *Body* of the Prayer there are two modulations:

i. an *Inflexion* (✗ or ;) thus:
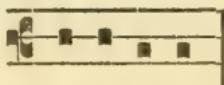
ii. a *Mediation* (:) thus:
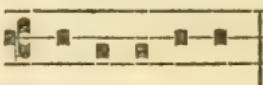
Rule: The *INFLEXION* is made by descending *after* the *last* accent before the pause. The *MEDIA-TION* is made by descending *after* the *penultimate* accent, and rising again *on* the *last* accent before the pause. The *Mediation* should always immediately precede the *Conclusion.* If the prayer be short the *Inflexion* may be omitted, but if longer than is usual, a *Mediation* may be made before the *Inflexion.*

(b). The *Conclusion* is either long or short. If *long*, it has three modulations: first an *Inflexion* at *tuum* or *Patre*, and then a *Mediation* at *Sancti Deus*, which

immediately precedes the *Termination*. The *Termination* is made thus:
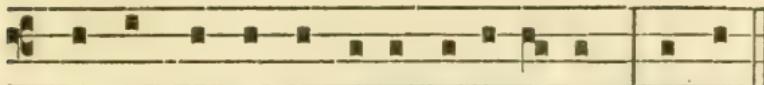
Per om-ni- a sae-cu-la saecu-lo- rum. Amen.

If the *Conclusion* be *short*, as in *Memories*, (except the last), it is made thus:—
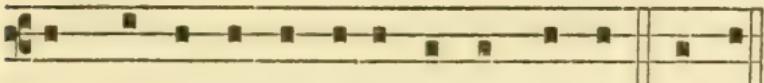
Per Christum . . .Domi-num nostrum. Amen
Per omni- a sae-cu-la sae-cu- lo- rum. Amen

(*c*). The *Introduction* to these Prayers is as follows:

Dominus vo-biscum. R7. Et cum spi- ri- tu tu- o.

O- re- mus.

68

3. *Manner of singing PRAYERS at all other times.*

(*a*). The *Body* of the Prayer:—

   i. The *Inflexion* is made thus:
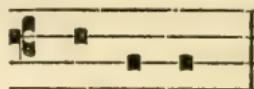
      ii. The *Mediation* is made thus:
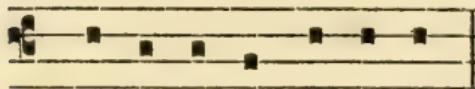
Sa- lu- te . . gau-de- re . .
Perfru- i lae- ti- ti- a

(*b*). The *Conclusion:*—

      i. The *Mediation* is made thus:
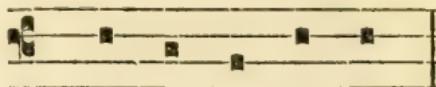

Spiritus sancti De- us.

ii. The *Termination* is made thus:
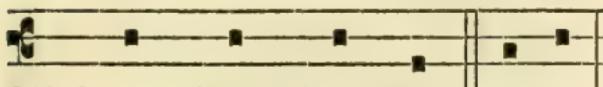
Per omnia saecula saeculo-rum.   Amen.
Per Christum Dominum nos-trum.   Amen.

(*c*). The *Introduction* is as follows:—
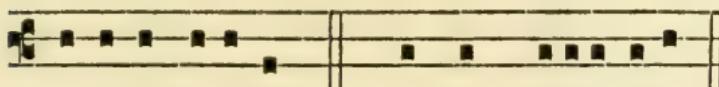
Dominus vobiscum.   R̃. Et cum spiritu tu-o.

O- re- mus.

4. *Manner of singing the LESSONS.*

Rule. The LESSONS are divided into sentences; and a sentence may have one, two, or three different modulations, *viz.* an *Inflexion, Mediation* and a *Termination.*

Rule for Termination: The last *accented* syllable is sung to *MI* and only *unaccented* syllables are sung to *RE.* If the sentence should end in a monosyllable, it also is sung to *MI.*

1. If there be only *one modulation*, it must be a *Termination*, thus:
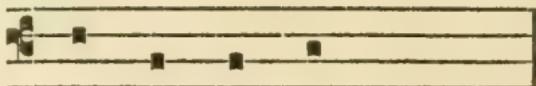
|					
Frater	Jo-	. .	an-	. .	nes
Gra-	ti-	a	ple-	. .	na
Translatus	ad	. .	tu-	mu-	lum
Fortes	in	. .	fi-	. .	de
Di-	es	. .	me-	. .	i
Do-	mi-	nus	De-	. .	us
Is-	ra-	. .	el	. .	. .
Conversa-	tus	. .	est	. .	. .
Mise-	ri-	cors	est	. .	. .
		. .	Pec-	ca-	. .	vi
		. .	. .	Ab-	. .	sit
Torquentes cor	. .	. .	me-	. .	um
Et non	. .	. .	a-	li-	us
Jesus	. .	. .	Chris-	. .	tus
Ad Nathan	. .	. .	di-	. .	cens
Apud	. .	te	est	. .	. .
Haec di-	cit	. .	Do-	mi-	nus
Et dixit	ad	. .	me	. .	. .
"Tunc a-	bi-	it,	in-	. .	quit"
"Unus de	du-	. .	o-	de-	cim"
Commis-	sa	. .	sunt	. .	. .

Questions are modulated thus:
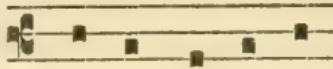
Quid est......e- um cor tu- um?
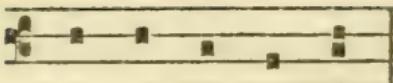
Quare......e- dux- is- ti me?
. . . . . . .Quae?
...De- um Ac-ha- ron?

The *Lessons* are *concluded* as follows:

1. Tu au-tem . . Do- mi-ne,
2. Hæc di-cit Domi-nus De- us, Convertimini ad me:
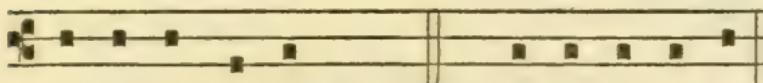
mi- se- re- re nos- tri. R7. De- o gra- ti- as.
et sal- vi- e- ri- tis. R7. De- o gra- ti- as.

NOTE. When the *Lesson* does not end with *Tu autem* or *Hæc dicit*, then the last sentence ends thus:
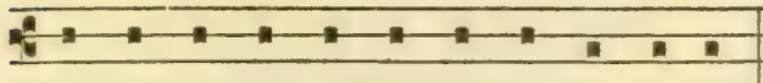
Di- cit . . . . Do- mi- nus om-ni- po- tens.
. . . . In sempi- ter- . . num
. . . . . .Fi- li- is Is- ra- el . . . .
. . . . .Con- ver- sa- tus est . . . .
Ab omni o- pe- re quod pa- tra- . . rat

N. B. If a speech or some quotation be referred to, even though in the form of a question, it, nevertheless, is sung in this manner:—

Et non di- xit e- i Je- sus: non mo- ri- tur:
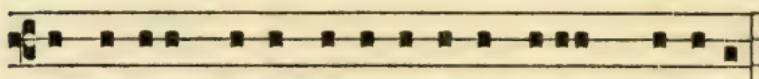
sed sic e-um volo ma-ne-re donec veniam quid ad te ?

And this is also observed in the singing of the *Epistle* and of the *Gospel*.

2. If there be *two modulations*, the first will be a *Mediation*, which is made as follows:

Me- a me- cum est:
Fili- is Is- ra- el:
De ra- di- ce Jes- se:
I- na- nis et va- cu- a:
Vi- dit lu- cem magnam:
In His- pa- ni- a:
Et a- li- bi:

3. If there be *three modulations*, the Mediation will be preceded by an *Inflexion* made in the ordinary way.

5. *Manner of singing the EPISTLE.*

In the chant for the *EPISTLE* there are the following modulations:

1. The *Mediation*, made as follows:—
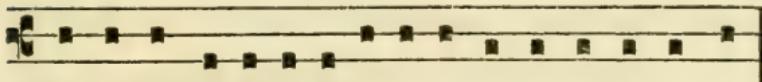
Be- a- ti . . . . . Pau- li . a- pos-to- li:
Doctri- nam. . . . . scrip-ta . . . . sunt:
Se- cun-dum . . Je- sum. . . . . . Chris- tum:
. . . . . Ex . tri-bu . . . . Gad:
. . . . Qui ti-met . . . De- um:
. . . . . Quod si spi- ri- tu du-ci- mi- ni:
Quam-ob-rem as-sen-. . . . ti- re . . . no- bis:
. Au- tem . . . . fac- tus . . . sum vir:
Vox qui- dem . . . vox . Ja- . . . . cob est:
. . . . . Ja- cob . . . . . . au- tem:
. . . . Lux . . . . ve- ra:
. No- ta . . . . sit omni- bus ho-mi- ni- bus:
. . . Je-ru-sa- lem . li- be- ra . . . est:
Si- na e- nim . . mons est in A- ra- bi- . . a:
. . . . . . Sed qui de an-cil- . . . la:
. . . . Qui ex-hor-ta- . . . tur:
. O- le- i . . non est immi- nu- . . . tus:
Extri- bu . . . Neph- . ta- . . . . li:
Tu au- tem . . . . per-ma- ne- . . . bis:
. Si- ve . . . mi- . . nis- te- ri- . . um:
. . . . . Vo- bis . . met- ip- . . . sis:
In po- pu- lo ho-no- ri- . . fi- ca . . . to:
Ut fa- ci- am vo-lunta- . tem . . . me- am:
. . . Zo- ro- ba- bel . au- . . . tem:
Ad e- um . . ex-. . tra . . . cas- tra:
Quem fe- ce- rat . . ad . loquen- . . . dum:
Mo- ra- ren- tur . . . in . . . . . Si- chem:

Rule. Unaccented words or syllables *immediately* preceding the *penultimate* accent are sung to *RE*. *Accented* words or syllables *immediately* preceding the *penultimate* accent are sung to *FA*. The penultimate accent itself is also sung to *FA*, as is also the *final syllable* or a monosyllabic word, and the syllables in between these two are sung to *MI*. Hebrew words of *three or more* syllables, and Latin words of *more* than three syllables, have only *one* accent, unless they come at the end of the Mediation.

The beginnings to the Epistle, *e.g. Fratres; Carissimi; In diebus illis*, do not prevent the *Mediation* from coming in the same sentence; thus:
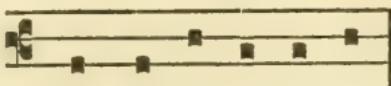
In di- e- bus il- lis:
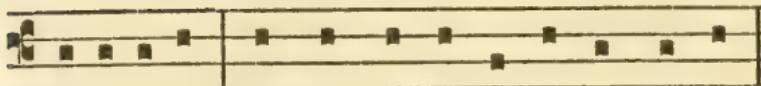
Ca-ris-simi: Omne quod na-tum est ex De- o:
     Fratres:Qui glo- . . . . ri- a- tur:
     Fratres: . . , . hor-tamur . vos:
         E- rat . vir in Ba-by- lo-ne:

2. The *Termination*, at the end of each sentence, and made as follows:
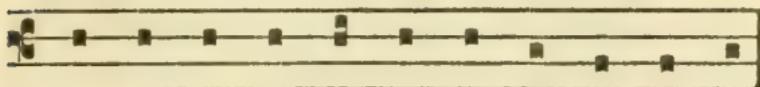
|										
.	.	.	.	Ad	.	.	Ro-	ma-	.	nos
.	.	.	.	Ad	.	.	Co-	rin-	thi-	os
.	.	.	.	Ad	.	.	.	.	Ti-	tum
.	.	.	.	Ad	.	.	.	Ga-	la-	tas
.	.	.	.	Pe-	tri	.	a-	pos-	to-	li
.	.	.	Jo-	an-	nis	.	a-	pos-	to-	li
Lec-	ti-	o	A-	mos	.	.	pro-	phe-	.	tae
.	.	I-	sa-	i-	ae	.	pro-	phe-	.	tae
.	Lec-	ti-	o	li-	.	.	bri	Ge-	ne-	sis
.	.	Li-	bri	Sa-	.	.	pi-	en-	ti-	ae
.	.	.	Haec	di-	.	.	cit	Do-	mi-	nus
.	Haec	di-	cit	Do-	mi-	nus	.	.	De-	us
.	In-	ven-	tus	est	.	.	.	Jus-	.	tus
.	.	.	Dis-	si-	.	.	pa-	ta-	.	rum
.	.	.	So-	bri-	.	.	e-	ta-	.	tem
.	.	.	.	Os	.	.	.	.	su-	um
.	.	.	.	Il-	lum	.	in	.	nu-	be
Du-	o-	de-	cim	mil-	li-	a	sig-	na-	.	ti
.	.	.	.	Qui	.	.	.	.	di-	xit
.	.	.	.	Et	.	.	.	.	e-	go
.	.	.	Haec	.	.	et	.	.	me-	tet
.	.	Quae-	rens	quem	.	.	.	de-	vo-	ret
.	.	.	Spem	non	.	.	.	.	ha-	bent
.	.	.	.	Do-	.	.	.	mi-	nus	est
.	.	Ad	A-	chaz	.	.	.	.	di-	cens
.	.	.	In	Is-	.	.	.	.	ra-	el
.	.	In	Je-	ru-	.	.	.	.	sa-	lem
.	.	.	.	Sed	.	.	.	.	di-	co

Rule. The Termination begins at the penultimate *accent* (natural or adventitious) with the podatus *FA-SOL*, and the last syllable is sung to *MI*.

QUESTIONS are sung as follows:
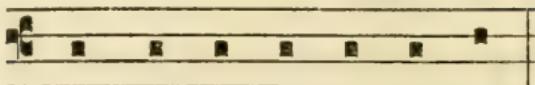
Numquid non au- di- e- runt?
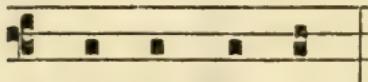
Quis con-tra nos?
Qui e- nim es tu?
. Lau- do vos?

It is permissible to make a *Mediation* before a question-modulation, and also immediately before the *conclusion* of the Epistle.

3. The *Epistle* is *concluded* as follows:
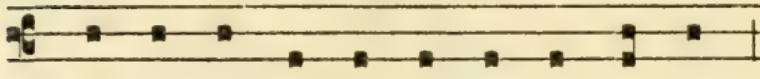
Sed in a- zy- mis sin- ce- ri- ta- tis,
. Il- li- us e- na- . . ra- bit,
Per Je- sum . . . . . Chris- tum
. In Chri- . . . sto Je- su .

et . . ve . . ri- . ta- tis
om-nis ec-cle- si- a . sanc-to- rum
. . . Do- . . mi- num nos-trum
. . . Do- . . mi- no nos-tro

Rule. The *Conclusion* consists of *two phrases* separated by a *short* pause. In the *first* phrase are two accents, the syllables between which are sung to *RE.* In the *second* phrase there are also two accents, and the syllable before the last accent is sung to *MI;* but if it be the second syllable of a dactyl then the *two* syllables are sung to *MI.*

6. *Manner of singing the GOSPEL.*

i. The *Mediation* is like that of the *Epistle*, as also are *Questions*, and the *Conclusion*.

ii. The *Termination*, at the end of a sentence, is made by descending from *FA* to *MI* at the last accent and at all the syllables following, thus:
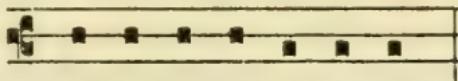
Ge-nu- it Ja- . . . cob
. . . Et di- xit .
. . . Non sum . .

iii. The *Dominus vobiscum*, etc. at the beginning, are like those for the Prayers at *Vespers*. The *Responsary* after the singing of the name of the Gospel is as follows:—
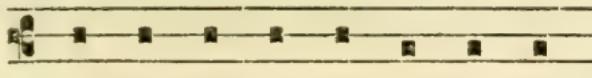
Glo- ri- a ti- bi Do- mi- ne.

For the manner of singing other parts of the Chant such as *Glorias, Responsaries, Versicles, etc.,* see the *Processionarium, O.P.*

II

The MASSES in our Graduale are as follows:—

1. *IN FESTIS TOTIS DUPLICIBUS.* This Mass, according to our *Caeremoniale*, should, at least, be sung on *Solemn* feasts, *e.g.* Prior's Feasts; it may also, of course, be sung on all *Totum Duplex* feasts.

2. *IN FESTIS DUPLICIBUS.* This Mass may be sung on ordinary *Totum Duplex* feasts and on all *Sundays* which are not *Solemn* Feasts; but it may also be sung on all *Duplex* Feasts.

3. *IN FESTIS SIMPLICIBUS.* This Mass may be sung on ordinary *Duplex* feasts (not Sundays), and on ferial days within *Solemn and Most Solemn Octaves*, and on these *Octave-days*; and on *Simplex* Feasts.

4. *DE BEATA VIRGINE.* This Mass should be sung on ferial *Saturdays*; but it may also be sung on all *Feasts of Our Lady*; within *Solemn Octaves* of Our Lady's feasts even on other feast-days; and as often as the Mass is of Our Lady.

5. *INFRA OCTAVAS SIMPLICES.* This Mass may be sung on *Simplex* feasts and for *Votive Masses*.

6. *PROFESTIS DIEBUS.* This Mass should be sung on ordinary *ferial* days, not mentioned above.

7. *PRO DEFUNCTIS.* This Mass must be sung for all Masses for the Dead.

In *PASCHAL TIME* the Paschal *Kyrie* should be sung on all *Simplex* feasts and above; on *Sundays*; within Solemn and Most Solemn octaves; and also on the *Vigils* of Easter and of Pentecost.

On the *VIGILS of EASTER and of PENTE-COST*, the *Gloria, etc.* should be from the *Duplex* Mass.

The Order has now adopted, as one of its Masses, the *MISSA de ANGELIS* together with its *Credo*. For directions as to the use of this Mass, as well as of the others, see the *Ordinarium Missae, pp.* 57 to 63.

According to Dominican law, the *Credo* should be sung unaccompanied.

III

AT BENEDICTION of the BLESSED SACRA-MENT, if the choir be composed of religious, it is most desirable (even though it may not be of obligation), that all the music be restricted to Plain Chant. If, however, the choir be composed of seculars, there is no objection to the use of *modern* music, provided the regulations of Pope Pius X be not departed from.

Nevertheless, whatever be the nature of the choir, it is very undesirable that the music be partly according to *modern*, and partly according to *Plain Chant* principles. For the principles of each are so different that to endeavour one moment to sing according to one set of principles, and the next moment according to the other set, is almost sure to be to the detriment of both kinds of music.

In the Dominican chant there is only one melody for the *Verbum Supernum* and hence for the *O Salutaris.* But other melodies (if change be desirable) can be easily adapted. For example, the melodies sung to the Compline hymn *Te Lucis,* are very suitable.*

For the *Pange Lingua,* and hence for the *Tantum Ergo,* we have three melodies (see *Vesperale* for the feast of *Corpus Christi*). But the melody of the hymn *Urbs Jerusalem,* or of S. Michael's hymn *Tibi Christe,* may be adapted. We would recommend for use at Benediction *Cantus Pro Benedictionibus SS. Sacramenti,* by Fr. M. Barge, O.P. (Society of S. John the Evangelist—Deselée, Lefebvre & Co.—Tournai [Belgium] and Rome).

IV

It is as necessary for the good rendering of Plain Chant, as it is for that of modern music, that great attention be paid at least to the elementary rules of good voice production. Hence, vocal exercises should be practised in order to obtain a sufficient volume of sound, a true and precise "attack," smoothness of execution, and purity of vowel sounds.†

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* See *Completorium O.P.* especially pp. 13,38,102,103,110,120, 132,154,etc.

† For guidance in this matter, see other works: e.g. *A Primer of Church Music,* by Fr.V.C.Donovan, O.P. (Kenedy & Sons, N.York).

V

The Dominican ORDER has published the following Liturgical books, within recent years, containing the reformed notation of the chant:—

The GRADUALE, containing the Proper and Common of *Masses*;

The VESPERALE, containing the chant for *Vespers* for all days in the year;

The COMPLETORIUM, containing the chant for *Compline* for every day in the year;

The PROCESSIONARIUM. This book contains the chant for all *PROCESSIONS* and also the general and particular rules of the chant;

The TRIDUO ante PASCHA, containing the Offices and Masses for the last three days of Holy Week.

ORDINARIUM MISSAE, (Romae 1910*)*. This is a small book of some sixty pages, containing the chant for the different grades of Masses (including the *Mass for the Dead*) to be found at the end of the *Gradual*. But it also contains the Mass known as *De Angelis*, which, therefore, is thus formally approved for use amongst Dominicans. In an appendix, there are given very precise directions, based on the *Prototype* of *Bl.Humbert*, fifth Master-General, as to the use of the various Masses contained in the book.

CHAPTER VII

ACCOMPANIMENT

THE perfection of any accompaniment is that it be in strict agreement with the melody which it is to support. Strict attention, therefore, should be paid to the modality (or tonality) of each piece.

The harmonies should be founded on the *Diatonic* scale of five tones and two semi-tones.

Chromatic progressions (*i.e.* made up of semi-tones) are absolutely foreign to the Plain Chant melody, and rob it of many of its strongest and most beautiful effects.

The organist must be thoroughly conversant with the theory of the Chant which he is to accompany.

He must be careful to mark the *rhythm* of each piece, bringing out its accents, and passing lightly over unaccented notes and phrases. Hence, the chords should be played only on the rhythmical accent, or *thesis*.

The best accompaniment, that which fully bears out its name, does not aim at leading the voices in an obtrusive manner, still less at drowning them in its magnificence.

Hence, the Chant should be accompanied *softly*. A loud accompaniment covers the voices, injures sing-

ers by causing them to force their voices, and makes a light and free execution impossible.

A *calm* accompaniment, varied by a judicious change of chords, affords the most satisfactory setting for Psalm-tones.

The accompaniment should be very simple in texture, the parts moving as little as possible, and with as small intervals as may be; for every large interval (more especially in the bass), tends to make an accompaniment sound heavy, and actually makes it difficult to avoid playing heavily, thereby hampering the freedom of the rhythm.

Nevertheless, the accompaniment must be *sympathetic.* The organist must be in touch with his choir, he must feel for its weaknesses and be ready to give support; he must know its strong points and give them scope; but he must be willing to restrain those gorgeous harmonies which too often seduce the accompanist of Plain Chant.

Lastly, the organist should always remember that he is subject to the direction of the Cantor in all matters that affect the choir.*

* For further guidance in this matter see other works, e.g.

The Art of Accompanying Plain Chant, by Max Springer—(Fischer & Bro., 111 New St., B'ham & New York).

Rhythmic Accompaniment of Plainsong, by Rev. S. G. Ould, O.S.B. (Ampleforth Journal, July 1915).

APPENDIX

Attention is here called to certain differences to be found in some editions of Plain Chant other than Dominican.

The *Rhythmical accent, or ictus, or thesis,* is sometimes shown by a little *perpendicular line* placed above or below a note, (see Dom Pothier's edition of the Graduale O.S.B.); or by a *very small stroke* added to a *punctum* (much smaller than the stroke of a *virga,* and not to be confused with the Dominican liquescent stroke); or by a very small *perpendicular* stroke joined to the left corner of a *diamond* note. Thus
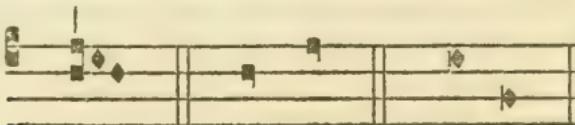
A little *horizontal line* placed over or under a note or group of notes, indicates that that note or group of notes is to be sung a little more slowly.

A little *dot* placed to the right of a note doubles that note, thus:
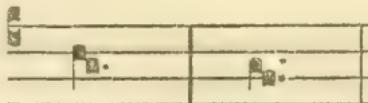
The *quarter bar* indicates a pause or delay where breath *may* be taken but need not be. If, however,

breath be taken, it must be be done rapidly, and the
time taken deducted from the length of the preceding
note, *e.g.*
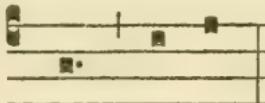
A *comma* is sometimes placed after a note to mark
the place of a very rapid breath.

The *asterisk* (*) often marks the end of the intona-
tion, thus taking the place of the Dominican double
bar.

In the *Solesmes* Chant books, the influence of the
accidental *flat* (♮) extends only to the end of the
word in which, or up to the bar before which, it
occurs. In the *Vatican* edition of the Chant it affects
only the *note* to which it is attached. Other books
must be consulted for the manner of singing the
psalms according to the Solesmes method.

BIBLIOGRAPHY

I

CHIEF SOURCES OF INFORMATION FOR THIS BOOK:

1. *Dominican Liturgical Books*, especially the *Processionarium*.

2. *A Grammar of Plainsong*, by the Benedictines of Stanbrook (Art & Book Co.).

3. *Gregorian Music*, An Outline of Musical Palæography, by the Benedictines of Stanbrook (Art & Book Co.)

4. *Plain Chant and Solesmes*, by Dom P. Cagin, O.S.B and Dom A. Mocqereau O.S.B. (Burns & Oates, Ltd., London).

5. *A Manual of Gregorian Chant*, compiled from Solesmes Books and ancient MSS. (Desclée & Co. Rome.)

6. *Rhythmic Accompaniment of Plainsong*, by Rev. G. Ould, O.S.B. (Ampleforth Journal, July, 1915).

7. *A Primer of Church Music*, by Rev. Vincent C. Donovan, O.P. (P. J. Kenedy & Sons, New York).

II

FOR FURTHER STUDY SEE THE FOLLOWING WORKS:

1. *La Paléographie Musicale*, by the Benedictines of Solesmes.

2. *Methode Complete de Chant Gregorien*, by Dom M. Sablayrolles, O.S.B. (Desclée & Co., Rome).

3. *A New School of Gregorian Chant*, (2nd Eng.Edn.) by Dom Johner, O.S.B. (Pustet, New York).

4. *Kyriale (Rhythmical edition)*, by Benedictines of Solesmes; Preface by Dom Mocquereau, O.S.B. (Desclée & Co., Rome).

5. *Les Mélodies Grégoriennes*, by Dom J.Pothier,o.s.b.

6. *The Solesmes Transcriptions.*

7. *Petit Traité de Psalmodie*, by the Solesmes Benedictines (by Dom Mocquereau).

8. *Le Nombre Musicale*, by Dom A.Mocqereau, o.s.b. (Desclée & Co., Rome).

9. *Graduale Fratrum Praedicatorum.* XIIIth.centy. At British Museum, ADD. No.23935.

10. *Correctorium S. Jacobi Parisiensis, Ord. Praed.*, of B. Humbert de Romanis, A.D.1254, at Library of Dominicans, Rome.

11. *La Musique Gregorienne*, par Dom Augustin Gatard, O.S.B., de Farnborough (Paris: Lib. Renouard, 6 Rue de Tournon).

12. *Analecta Ord. Praedicatorum*, 1917. (Rome).